

# NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. II., No. 48.

NEW YORK: SATURDAY, NOVEMBER 29, 1879.

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This elegant new theatre will be completed and opened Monday, September 8, with

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FOR RENT ON REASONABLE TERMS.

W. H. BRADBURY & SON, Managers.



MINNIE PALMER.

**J**. WINSTON MURRAY. With Joseph Murphy, Season 1879-80. Address care this office.

**J**OSEPHINE C. BAILEY. As Dorothy in Dan'l Drane. F. C. Bangs' Company.

**J**OSIE BATCHELDER. Soubrettes. 36 East 12th Street, or Agents.

**J**AMES L. CARHART. First Old Man. Ada Cavendish Co. Season 1879-80.

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**J**ENNIE HUGHES. Permanent address, 52 Bond Street, New York.

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**L**EOARD S. OUTRAM. David Paulding in Fate. Miss Herndon's Company. Address 156 W. 14th Street, N. Y.

**M**ISS MINNIE PALMER. Address this office.

**M**ISS FRANCES KEMBLE. Soubrette Actress. Address this office.

**M**ARIE PRESCOTT. In Ruth. Academy of Music, Phila. November 24.

**M**ARK SMITH. In Ruth. Academy of Music, Philadelphia, Pa.

**M**ISS HELEN BLYTHE. Leading Lady, Daly's Theatre. Season of 1879-80.

**M**ISS MINNIE OSCAR GRAY. Together with WM. T. STEPHENS and his Dramatic Dogs, Romeo and Zip.

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**M**ISS FLORENCE ELLIS. Prima Donna Assoluta. Philadelph. Pa.

**M**INNIE LEE. Serio-comic and Balladist. 52 Bond Street, New York City.

## THE NEW YORK MIRROR.



## DRAMA IN THE STATES.

## DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

## Ohio.

## CINCINNATI.

Nov. 26.—Grand Opera House: The business at the Grand the past week has been only fair. Miss Davenport opened as Rosalind in *As You Like It*. Mr. Rice has greatly improved since his departure from the stock of this house, three seasons past. John T. Raymond to-morrow in *Woolfert's Roost*. Dec. 1, James A. Herne and Katherine Corcoran.

Pike's: Barney Macauley, "nigh onto fifteen years" a manager and actor in this city, appeared during the week in *A Messenger from Jarvis* section. The company are all deserving and work well. To-morrow, F. C. Bangs as *Dan'l Druse*. Dec. 1, 2 and 3, Joseffy the pianist; 4th and 5th, and afternoon of the 6th, Adelaide Neilson.

Heuck's: The Pat Rooney comb. close this evening a very good engagement. To-morrow, Harry Webber in *Nip and Tuck*. Coliseum: C. W. Barry in his drama, *Broken Fettlers*, closes this evening a weak week's engagement. National: J. W. Ward is expected from the East to-morrow with a co. of specialty artists for a Thanksgiving opening.

Items: The Elks last Sunday evening at their temple, gave an enjoyable entertainment. This evening at the Grand Opera House Annie Barclay of Cincinnati is to appear as Parthenia in *Ingomar*. She will be supported by Ed Arnott, Walter Benn, Harry Rainforth, etc.—Landy the Photographer shipped yesterday by Adams' Express a massive box to John McCullough, National Theatre, Washington, D. C. The contents was a large portrait of the tragedian, the work of our rising artist. A few weeks ago Landy made another such shipment to Robinson and Crane, Baltimore, Md., C.O.D. \$183. The portrait being of those two comedians as the two Dromios.—Manager Snellaker will probably take a specialty co. to New Orleans shortly.—Charley Young, an ambitious comedian of this place, has gone to Leadville.—The Julia Hunt comb. will appear at Robinson's Opera House during Christmas week.—It is said of Barney Macauley that as long as he was manager here he would never accept a benefit.—Harry Rainforth and wife (Florence Barrett), late of Wallack's comb., are about to organize a company to take in the neighboring towns.—T. J. Hawkins of Grand Opera House has joined Minnie Cummings' co. as comedian.—Julia Bennett, the skipping-rope dancer, was married on the 20th to Tom McGill of the Irish firm of McGill and Ryland.—The last we have heard from Anna Boyle is that she was at Macon, Ga., last week, supported by a bevy of amateurs from Atlanta.

## COLUMBUS.

Nov. 22.—Comstock's: Tony Denier 18th, to large house. Tony's printing is better than his show, although the latter possesses several good features. George H. Adams being the best. What a pity Humpty Dumpty troupes don't have ideal, graceful Columbines. They are generally ugly and thin, or fat and awkward. The Boston Quintette Club played to a large, delighted audience 22d. Coming: Pat Rooney's comb. 26th and 27th, with Thanksgiving matinee; Emerson's Megatherians 29th; New York Criterion co. Dec. 3 and 4; Carlotta Patti 5th.

Grand: Haverly's Mastodons 21st and 22d, gave excellent entertainments to big houses. Everything new. Their burlesque circus "takes the cake." Coming: Rankin Brothers' Ichthyosaurus Minstrels 27th, with matinee. The Rankins are Columbus boys, and have taken in some of the Austin & Wier party. It is to be feared they will not "live always," as the name will prove too much for them. Possibly Adelaide Neilson Dec. 1 and 2.

Items: The Messrs. Comstock have recently fitted up an office in elegant style in the Opera House block, just opposite their box-office, where agents and managers will be pleasantly welcomed.—Mark L. Townsend, agent for Pat Rooney, has been in the business nineteen years.—Col. John Murray, ticket agent for Sels' Brothers' circus, has returned to spend the Winter.—The so-called "Col." Morris-Miller completely overwhelmed Gus Frohman, Haverly's treasurer, with a sense of his (Miller's) greatness, by refusing to recognize your correspondent's credentials. It is a shame respectable managers have to deal with such a know-nothing as this Miller, who is simply a servant and hanger-on of the theatrical profession.

## CLEVELAND.

Nov. 22.—Euclid Avenue Opera House: Den Thompson has just closed an enormously successful week. Packed houses were the rule nightly. 24th, and week, Criterion Comedy co. They open in Our Daughters. Dec. 1, one week, Haverly's Mastodons.

Academy: Closed last week until Friday night, when a co. of would-be professionals (a sort of "go-as-you-please" party) headed by Edward Woditsky, and styling themselves the "New York Grand Theatre co.," attempted to do Enoch Arden, followed by *The Two Orphans* on Saturday. This house will be closed during the present week, with exception of 26th and 27th, when the Hyes Sisters appear, supported by Sam Lucas, who has recently joined the co. They also give a Thanksgiving matinee.

Tabernacle: The Litta concert 27th promises well.

Theatre Comique: Week of 14th, the Duncan comb.

Items: Excepting the Den Thompson "boom" theatrical matters have been very quiet here the past week.—John Ogden, now with the Criterion co., was formerly a member of the Opera House stock.—The theatres have not for years been so well patronized as this season.

## SPRINGFIELD.

Nov. 21.—Black's Opera House: Haverly's Mastodon Minstrels 19th, to big house. Immense show. John Denier's Pantomime troupe in Humpty Dumpty 20th, poor house. Harry Webber's Nip and Tuck comb. 21st,

to a jammed house; every one pleased. 25th, Rooney's comb. Rooney always draws a big house here. Dec. 3, Mendelsohn Quintette Club. Items: Harry Webber's Nip and Tuck comb. have the finest printing, lithographing, etc., of any troupe that has visited the city this season.—The New York Mirror can be had every Friday evening at Pierce & Co.'s.

## DAYTON.

Nov. 20.—Music Hall: Buffalo Bill 15th to \$806 house. Haverly's Mastodons 18th to large house. Best minstrel show here this season. Tony Denier's Pantomime 17th to large audience. Coming: Barney Macauley Dec. 2, Adelaide Neilson 3d, Helen Potter's Pleiades 4th. Gebhart's Opera House: Harry Webber's Nip and Tuck comb. will be here on the 22d.

## AKRON.

Nov. 22.—Tuesday evening John McCullough presented *Virginia* to a full house. The support was excellent. Item: Prof. Anderson, magician, gave an entertainment Friday evening.—The John Denier Humpty Dumpty comb. has cancelled 27th.

## ZANEVILLE.

Nov. 24.—Our New Opera House is fast approaching completion; the frescoes are now at work. Coming: Mme. Rents' Female Minstrels, under management of Kit Clarke, 28th, and Pat Rooney 29th.

## NEWARK.

Nov. 20.—Pat Rooney heavily billed for 28th. Mme. Rents Dec. 1.

## West Virginia.

## WHEELING.

Nov. 22.—Opera House: Tony Denier's Pantomime troupe to crowded house 17th. John McCullough followed 20th, 21st, 22d, with marked success. Mme. Rents' Minstrels announced for 27th.

## INDIANA.

Nov. 22.—Opera House: Annie Pixley played M'Liss, supported by McDonough and Fulford's comb., for three nights this week to poor business. She is most certainly a talented and versatile artist and a superb vocalist, and ought to have a better play. Miss Pixley ought to be in burlesque, and the writer knows a manager who will gladly give her \$300 per week to join his musical organization. Rice's Surprise Party play *Horrors* on Nov. 22, under the local management of T. J. Groves. Items: Theodore Tilton lectures at Evans' Hall, Dec. 4; O. D. Byron and co. 6th; Harry Macauley as Uncle Dan', 9th; Saville & Lee's Opera co. 11th, 12th; John A. Stevens in Unknown, 13th. John Albecker, manager of the Apollo Theatre (a Summer theatre), has made an engagement with Nick Norton, now at Emmet's Academy, Chicago, to run his place next season. Hugh Fay has managed it for several seasons past.—Grover's Boarding House comb. was booked for Nov. 26 and 27, but have busted, and will tackle the "boarding-houses" along the route till they get home.—Fred Miller expects to join the Gilberts in about three weeks.—Col. Ingersoll is to lecture here shortly.

## INDIANAPOLIS.

Nov. 22.—Park Theatre: The Denier Humpty Dumpty comb., a company of thorough good artists in their respective lines, the last two nights of the past week, closing 22d. Attendance good throughout. Opera House: Harry Webber's Nip and Tuck troupe the 17th, remained four nights to good business. Emerson's Megatherians 21st and 22d. Large attendance. Company about the same as on last visit. Crone's Garden: Harry Mack and brother in their ride and pistol shooting; Maura and Leon, gymnasts; Whiffield, character impersonator, and the drama, Kathleen Mayourne, were the attractions the past week. The drama was admirably presented. The attendance has been profitable to the management.

Items: W. H. Allen, the manager of the defunct minstrel organization bearing his name, represented Bob Ingersoll during his engagement here.—I am indebted to George Adams of the Denier party for favors shown me, and I commend him to the care of Mironor representatives.

## TERRE HAUTE.

11th, Barlow, Wilson, Primrose & West's Minstrels to good house. Their performance with few exceptions was greeted with thunder of applause. 20th, Emerson's Megatherians, to one of the largest and most refined audiences that ever filled our Opera House (seating capacity 1,500). Their route is Indianapolis Friday and Saturday, Louisville, Ky., three nights following. 21st, McDonough & Fulford's M'Liss comb., to fair and appreciative audience. They give two more performances, Saturday night and matinee, when the house will be well filled. Adelphi: New faces—Lou Raunford, Cherrie Chapman, Parker Sisters, Johnnie, Jesse and George Garland, Tom Martin and William Wade.

## RICHMOND.

Nov. 22.—Phillips' Opera House: Haverly's Mastodons 17th. Regardless of the high admission price and the inclemency of the weather, they opened to fair business. Wallack's Four-Star comb. 18th, to moderate audience. The co. is a first-class one and deserved a much warmer reception. Tony Denier's Humpty Dumpty troupe, with Geo. H. Adams as Grimaldi, to good business 20th. Route as follows: Olympic Theatre, St. Louis, one week, commencing 24th; week after at Haverly's, Chicago, then a week at Cincinnati. Coming, Richmond and Von Boyle 9th.

## FORT WAYNE.

Nov. 22.—Academy: 18th, Barlow, Wilson, Primrose & West's Minstrels, to a capital house and pleased audience. 20th, Nick Roberts' Humpty Dumpty show to empty frowns. Olympic: E. T. Stetson in Kentuck and Neck and Neck; good business all week.

## LAFAYETTE.

Nov. 23.—Opera House: Emerson's Megatherians to good business. Good show. Coming: Frederick Paulding 24th and 25th in Hamlet and Fool's Revenge, Rial & Draper's Uncle Tom's Cabin co. 29th.

## KENTUCKY.

Nov. 21.—Macaulay's: A poor attraction has been offered the past week—viz.: Rial & Draper's Uncle Tom's Cabin co., and business has been correspondingly light. Ed Arnott, who was called upon to take part, was the only person in the co. who was worthy of mention. Booked: 22d, Barney Macauley; Dec. 1, 2 and 3, Oliver Doud Byron and his reconstructed Across the Continent; Dec. 4, 5 and 6, John T. Raymond.

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predict it will soon become one of the leading theatres. Manager Warner assures me that he will treat only with the best combinations on the road. 24th, Richmond-Von Foyle co., to be followed by Sargent's Contempt of Court co.

Library Hall: Booked, 25th, 26th, Emerson's Megatherians.

Metropolitan: The French Spy, with Morlacchi in the leading role, has been given during the past week in a manner highly creditable to the management. 24th, Jos. Proctor in *Nick of the Woods*.

Knickerbocker: The usual large business, Retali and Alton, gymnasts; Fred Roberts, a motto singer, who was retained from last week; Nellie Crawford, serio-comic; Crawford Bros. in song-and-dance; Moore Sisters in duets; Lizzie Deloris, pleasing vocalist, the Grays, Will and Frankie, in their specialty entitled Oddities; Tommy Adams in changes; Annie Raymond in vocal selections, and Max Hugo in feats of strength. All the above people close 23d. 24th, Emma Hoffman, Alice Somers, Baby Rinehart, Cincinnati, Mason and Wesley, Edith Lyle and Charles Glidden.

Items: The lightest business of the season was done at Macauley's this week by the Rial & Draper co. in Uncle Tom's Cabin. Manager Baker's benefit at the Knickerbocker was largely attended.—Haverly's Mastodons play an engagement in this city at an early date.—The proceeds of the two performances given on the 21st at the Metropolitan were turned over to the Irish Aid Committee, and a handsome sum was realized.—Charles Emmet (*Dashing Charley*) is now interested a Frailey's Garden, Jeffersonville.

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# THE NEW YORK MIRROR.

3

Some little misunderstanding between Richmond and Von Boyle and Mr. Lewis as regards second night seems to have been amicably settled, although at first it looked warlike. Mr. Lewis wants 25 per cent. of gross receipts as rental, which seems to be regarded as too much. Januscheck is announced.

## CEDAR RAPIDS.

Nov. 22.—Opera House: 19th and 20th, Mr. and Mrs. Alf Wyman, supported by amateur of this city, presented Yakie, for the benefit of Cedar Rapids Boat Club. Fair houses. The Wymans have been here since the first. Januscheck in Macbeth to-night.

## KOKOK.

Nov. 22.—Edwards' Ghost Show has just finished playing to splendid business here, this week. Major Tot has also succeeded in attracting large houses, next door. These are the only attractions we have had this past week.

## NEW YORK.

### BROOKLYN.

Nov. 24.—Haverly's: Galley Slave was accorded a flattering reception last week, the performance every evening being attended by excellent houses. Too much cannot be said in praise of the splendid manner in which plays are mounted at this theatre, nor of the excellent, roomy stage which admits of such displays. John P. Smith's Tourists this week, followed by The Octomore.

Park: The old story—Robson and Crane as the two Dromios, to good business—was repeated last week. Weatherby-Goodwin Frolics this week.

Academy: Uncle Tom's Cabin, to good-sized audiences, 22d, afternoon and evening. Dennis Thompson this week. Emma Thursby concert Dec. 2.

Volks: Harry and John Kermell, Kitty O'Neil, Clara Moore, Ella Mayo, Addie Weaver and Nellie Parker, the Milo Brothers, O'Brien Brothers, Hugh Fay, Billy Barry, Dave Oaks, and Ed Gooding are assembled here this week. Opera House: Mr. and Mrs. R. A. Brennan, Capt. George Laible, Alfred Liston, Fayette Welch, Prof. William Pillaire, Mlle. Georgia, Harry Clarke, George Rain, Fernando Fleury, the Dockstaders, Larry Tooley; Hannah Birch, Olympic: Mlle. Delmar's troupe of young ladies are here this week, and among other things give a scene of the Sultan's harem.

Items: "Then came the tug of war," when the Mozart was refitted to its present condition. We refer to the fight between the Volks and the Opera House to get the most patronage.—Mr. Sheehan of Sheehan and Jones was married to a young lady in Philadelphia on the 9th.

## BUFFALO.

Nov. 24.—Academy of Music: The big Four Minstrels gave most excellent performances the early part of last week. Frederick Paulding must have been pleased with the reception given him by our theatre-goers. He is a young man of decided promise, and considering his age and limited experience he is certainly an artist whose future appears here will be hailed with pleasure; Hamlet was his opening piece, and was fairly wonderful. Friday evening is Bertuccio, in the Fool's Revenge, his performance was a grand one. He was called before the curtain. Saturday afternoon The Lady of Lyons was presented, and in the evening The Wife's Secret; his support is excellent. This week, the Revellers for the first four nights. They are almost sure of a good reception. The latter part of the week, commanding Friday, Barlow, Wilson, Primrose & West's Minstrels. The following week, for four nights we are to have Widow Bedott, balance of the week, Emerson's Megatherians return.

Shelby's Adelphi: This week another large bill: The Kelley & Haley comb., consisting of Kelley & Haley, Addie O'Brien, the O'Brien Brothers, William and Nellie Hanson, Dilke and Wade, Clowey and Ryan, Aubrey, Maurer, and Don Ferreira, the man Flute, Carrie Howard, Frank Wright, and the stock co., will undoubtedly prove a strong attraction.

St. James Hall: May Fisk's Blondes are billed to appear Thursday, Friday and Saturday evenings.

Items: Hamilton Corbett, the Scotch Vocalist, gave a concert at the hall Monday night to a good-sized audience.—The New York Minstrel opera co. will play at the hall, Dec. 1, 2, and 3, and will present Pinafore.

## PTICA.

Nov. 23.—Opera House: A crowded house greeted Helen Potter's Pleiades the 19th. Clinton Hall's Strategists came 20th. The co. and play deserved a crowded house. The New York Pinafore co. showed here 21st and 22d to miserable houses, 28th, Gus Williams instead of Dennis Thompson, Dec. 1, Parsloe & Aldrich, 23 and 24, H. J. Sargent's co. in Forbidden Fruit and Contempt of Court. 6th, Barlow, Wilson, Primrose & West's Minstrels. City Opera House: 27th, Julia Coventry and Boston Criterion Comedy co. in Lady Audley's Secret and The Happy Pair. National: Fair houses past week. The new faces are Bessie Bell, Mary Rice, Rooney and Connors, and Harry Peasley.

## WILLIMSBURG.

Nov. 22.—Novelty: C. R. Thorne, Jr., and Laura Don made a lasting impression here last week in The Marble Heart and Camille. O. H. Barr, Edwin F. Varney, Mrs. E. J. Phillips, Nina Varian and Lillian Thorndike did their respective parts well. Business was fair. 24th, Our Boarding-House, with W. H. Lytell as Gillypold and Rosa Rand as Beatrice Manheim. Dec. 1, Dennis Thompson; 8th, Robson and Crane; 15th, Criterion Comedy co.; 22d, Neil Burgess in Widow Bedott; 29th, My Partner; Jan. 5, Frank Mayo in Davy Crockett. Berry's Broadway: The Newsboys and The Seven Beauties (?) did a fair business last week. 24th, The Jolly Duchess and Muldown's Picnic.

## TROY.

Nov. 24.—Griswold Opera House: 17th, 18th and 19th, Clinton Hall's Strategists, Charles L. Davis in Alvin Jodlin, to very poor business. On the 20th and 21st the H. J. Sargent Comedy co. present Contempt of Court and Forbidden Fruit. 27th, 28th and 29th, Bertie and Ida Fay and co. appear in their musical and merry-making Mischiefs. Rand's; 27th, Gus Phillips and co. appear in The Gaslight. 28th and 29th, Smith, Waldron, Morton and Martin's Minstrels present a variety programme. Grand Central: The new-comers are the Leland Sisters, Williams and Sally, Nelly Germain and George Woods. Business very prosperous.

## MANCHESTER.

Nov. 24.—Corinthian Academy: Our Philharmonic Society assisted by Alex. Treycow, drew a very large audience 29th. The house will be closed until the 20th, when Sargent's Contempt of Court comb., open for the balance of the week. Grand Opera House: Ooty Gooley comb., in Under the Gaslight, to a light business 17th, 18th and 19th, 20th,

the Big Four Minstrels opened a three days' engagement which resulted very successfully. This evening, Clinton Hall's Strategists take the boards for one week. Dec. 2 and 3, Barlow, Wilson, Primrose and West's Minstrels.

## AUBURN.

Nov. 22.—Academy: 18th, the so-called Quaker City Minstrels dropped down on us and gave one of the worst performances we ever witnessed. The press gave them a fearful blast. Opera House: 21st, the Lingard Folly troupe threw open the doors, but as only about twenty people passed through, they refunded the money and gave no entertainment. Academy: 22d, Gus Phillips (Ooty Gooley) New York co. played Under the Gaslight to big house. Items: Academy, 24th, the Original Big Four Minstrels.—Opera House, 27th, Miniature Opera.

## HORNELLSVILLE.

Nov. 22.—Shattuck Opera House: 17th, the Ida Vincent Blondes appeared to big business. Performance fair. Talent confined to male portion. Mrs. Candee's Juvenile Pinafore co. are fairly billed for 24th. McAllister's Minstrels well billed for 27th. Mrs. Chanfrau announced for next month. Widow Bedott co. have cancelled.

## OSWEGO.

Nov. 21.—Arnold Bros.' Minstrels to very fair house 17th. McAllister's Minstrels 19th; good entertainment to poor house. Route: Hornellsville 27th; Olean 28th; Tropert 29th; Salamanca Dec. 1, Dunkirk 2d, Westfield 3d, Fredonia 4th, Jamestown 5th. Mrs. Candee's Juvenile Pinafore co. played to fair business 21st and 22d.

## KLMIRA.

Nov. 22.—Opera House: Candee's Juvenile Pinafore co. 22d, to large audiences afternoon and evening. Holman Opera co. in U. S. Regulars 27th; Marion Mordaunt in Our Girls 29th. Dec. 5, Gus Williams, Academy: The usual number of baldheads and opera glasses were on hand 29th and 21st to see Ida Vincent's Blondes.

## OSWEGO.

Nov. 22.—Helen Potter's Pleiades 18th, under management of Oswego Citizens' Corps, to good business. 19th, the Revellers gave their laughable absurdity, Trouble, Dickie Lingard Folly co. 22d in Pajamas; business poor. 25th, Big Four Minstrels. 26th, Gus Williams, 27th, with matinee of The Y. M. A., to full house. Item: The MIRROR is on sale at Marston & Prince's, Merriman street.

## ONEIDA.

Nov. 23.—Devereaux Opera House: 20th, the Quaker City Minstrels played before a good house. Entertainment fair. Dates ahead: Hamilton 21st, Clinton 22d. No further given. Next in order, Juvenile Opera co. Dec. 2.

## BINGHAMTON.

Nov. 22.—Lester Hall: Helen Potter's Pleiades to large audience. Academy of Music: Mrs. Candee's Juvenile Pinafore co. 18th and 19th, to crowded houses and delighted audiences. Bryant's Minstrels billed for the 27th.

## CONNECTICUT.

### HARTFORD.

Nov. 24.—Roberts' Opera House: This has been musical week, opening on Sunday with Salsbury's Troubadours to fair business.

The sketch is well put on and very pleasing to the audience. Wednesday the Boston Ideal Pinafore co. gave the second representation of that well-known operetta under the management of E. A. Hough, and met a most flattering reception. The house was packed. Friday, Remenyi's concert co. to poor business. To-night we have the Bergers and Sol Smith Russell, and on Thanksgiving Robson and Crane, New National: Business fair, show medium. The Four Eccentrics, Perry, Magrew, Curdy and Hughes, were the cards. Bingham the ventriloquist has a very pleasant entertainment. Departures: Bingham to Pony Pastors; Dollie Sharpe, Sam Lang, and the Florettes, to Providence; the Dayton (who, by the way, would do well to put on a new act) and the Four Eccentrics, to Boston; Alice Gleason, Ned West, Bob Ferguson and Sallie Mason remaining. This week: El Nino Eddie, Mabel Pearl, Baby Bindley, assisted by Prof. Bindley, the Murriseys, Maud Leigh, DeWitt Cooke and Andy Leavitt.

## WATERBURY.

Nov. 24.—City Hall: 18th, Boston Ideal Pinafore co., including Adelaide Phillips, Barnabee, Mary Beebel and W. H. Fessenden, to a large house, in one of the worst storms of the season. Coming: 25th, California Minstrels; 27th, Berger Family and Sol Smith Russell; 29th, Murphy's Juvenile Pinafore co.; Dec. 10, Lester Wallack in My Awful Dad. Comique: Mr. David has during the past week made quite an alteration in his theatre. The bar-room has been changed into a first-class dining-room, and those who are thirsty now have to go below where "Dolph" presides in all his glory. The co. are Sheehan and McGlone, Joe Creamer and Maggie Christy, Alice Fiske, Maggie Pearl, Belle Cushing and Edward Eddie.

## NEW HAVEN.

Nov. 22.—Grand Opera House: 20th, Boston Ideal Opera co. in Fatinitza had a packed house. Coe's: The Salsbury Troubadours to an unusually large business. 18th, Burdette delighted a fair audience with a very witty lecture. 21st and 22d, Jefferson produced R—V—W—, to big business. Items: Coming week—Murphy's Miniature Pinafore co. are booked for three evenings and two matinees at Coe's; 24th, Robson and Crane in Comedy of Errors at same place; also, 29th, Ada Cavendish as Beatrice in Much Ado About Nothing. 27th, at the Grand Opera House, the Standard Theatre co. will present Almost a Life, with Laura Don as leading lady.

## BRIDGEPORT.

Nov. 23.—Helen Potter's Pleiades, it being the first entertainment ever given in this city on Sunday. Fair audience, 15th, Messrs. Aldrich and Parsloe in My Partner. The play is one of the best we have had this season. 19th, Berger Family and Sol Smith Russell to light bill. 22d, T. S. Chanfrau to light bill. Announced: 27th, Two Orphans, 29th, California Minstrels; 29th, Pinafore (with matinee); Dec. 1, John P. Smith's Troupers.

## DANBURY.

Nov. 23.—Opera House: 18th, Berger Family and Sol Smith Russell. Immense business.

## Rhode Island.

Nov. 23.—Providence: John P. Smith's Tourists closed a good week's business. 22d, It is a first-rate co., not a dull member in it, and they give a most enjoyable entertainment. From here The Tourists go to Brooklyn, N. Y., for a week; then through large cities in Connecticut, and reach Albany, N. Y., where they will remain for a week. 24th, The Black Crook will be produced. It gives

way, 28th and 29th, to Robson and Crane in Two Dromios, and will be resumed Dec. 1 for a week. Great preparations have been made to have the piece as well presented here as it has been in New York and Boston.

Low's: Will be opened 26th for Aldrich and Parsloe in My Partner—two nights.

Theatre Comique: The great attraction for this week is the burlesque Sir Joseph Weissbecker (by permission of Gus Williams), which has just closed a successful run of three weeks at the Boylston Museum, Boston. It will be played here by the same co. Other new faces are Tom Harper, Jessie Morton, Frank Lewis, Minnie Lee, Lester Howard, Dollie Sharpe, Sam Lang and Wm. Dwyer.

Item: The Park Garden Pinafore co., under direct management of D. W. Reeves, and owned by Messrs. Reeves, Shirley and George O. Willard (of the Evening Press), is meeting with great success on the road.

## SPRINGFIELD.

Nov. 24.—The Ideal Opera co. in Pinafore 17th, to fine business, there being over \$1,000 in the house. Performance very good. Kate Claxton in Double Marriage 18th, to fair house; stormy night. Salsbury's Troubadours 19th, to large business; great favoritism here. Murphy Miniature Pinafore 20th, to light business; deserved better. Remenyi 24th, Robson and Crane 25th, Boston Museum co. 27th, Berger Family 28th, Ooty Gooley Dec. 2, California Minstrels 5th. C. H. Smith, manager Fall River Academy of Music, who brought us the Ideal Opera co., will bring us the same troupe in Fatinitza some time in December.

## MASSACHUSETTS.

Nov. 22.—Shattuck Opera House: 17th, the Ida Vincent Blondes appeared to big business. Performance fair. Talent confined to male portion. Mrs. Candee's Juvenile Pinafore co. are fairly billed for 24th. McAllister's Minstrels well billed for 27th. Mrs. Chanfrau announced for next month. Widow Bedott co. have cancelled.

## NEWPORT.

Nov. 24.—The Opera House was closed the entire week. On the 28th, Pinafore, by the Ideal co. of Boston. Dec. 1, Baird's New Orleans Minstrels.

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NEW YORK, NOVEMBER 29, 1879.

## Amusements.

UNION SQUARE THEATRE—French Flats.  
HAVERLY'S THEATRE—The Octo-Orion.  
WALLACK'S THEATRE—Our Girls.  
ACADEMY OF MUSIC—Italian Opera.  
GRAND OPERA HOUSE—Edwin Booth.  
ABBEY'S PARIS THEATRE—Emmet.  
SAN FRANCISCO OPERA HOUSE—Minstrels.  
STANDARD THEATRE—Fatinitza.  
DALY'S THEATRE—Wives.  
FIFTH AVENUE THEATRE—Pantomime.  
NIBLO'S GARDEN—Kingsley—Entertainment.  
BOOTH'S THEATRE—Grau's French Opera Co.  
MADISON SQUARE THEATRE—Closed.  
THEATRE COMIQUE—Mulligan Christmas.  
TONY PASTOR'S—Variety.  
HARRY MINER'S THEATRE—Variety.  
LONDON THEATRE—Variety.  
VOLKS GARDEN—Variety.  
NOVELTY (W'nsburg)—Our Boarding House.  
HAVERLY'S (Brooklyn)—The Tourists.

## MIRROR LETTER-LIST.

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ing delay. Only such letters are advertised  
as require stamps, or where the address is  
unknown.

Adrian, Rose  
Aldrich, Louis  
Adèle, Helen  
Belden, Clara  
Byron, Oliver Doud  
Benn, J.  
Belgrave, Adele  
Bassett, Hennie L.  
Burgess, Tool  
Cavendish, Ada  
Collier, J. W. (2)  
Congdon, Stella  
Church, Edw. A.  
Dargan, Augusta  
Daily, Augustin (2)  
Dobson, Frank  
Delmar, Emily  
Farrell, Minnie  
Florence, W. J.  
French, Ned  
Frothingham, G.  
Fraser, John (3)  
Gayler, Frank (2)  
Gardner, Kitz  
Gordon, Lou (2)  
Gates, Low E.  
Grau & Wolfsohn  
Hall, Fred D.  
Hall, Clinton  
Hamilton, James (2)  
Henderson, R.

Joyce, Laura  
Leighton, Louise  
Levy, Cornetist  
Levanian, Alfred  
Mackay, F. F.  
Mallard, Fred G. (2)  
McGilligan, John (2)  
Mitchell, Maggie  
Murray, John  
Mackenzie, Chas. B.  
McKay, Andy (2)  
Nash, Geo. F.  
Norton, John W.  
Osborn, Rose  
Oates, Alice  
Rutledge, J. P. (3)  
Rowe, Geo. Fawcett  
Rogers, Genevieve  
Stanley, Little  
Stevens, John  
Stevens, Chas.  
Scott, Lester F.  
Schwab, Fred  
Sessions, Edith K.  
Sanger, Frank  
Temple, Louise  
Turner, W. D. (3)  
Ulmer, Lizzie May  
Vaque, Elsie  
Waller, D. R.

## To the Profession.

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## Let Us Give Thanks for These.

To-morrow is an appointed day for a  
formal return of thanks to the Divine Ruler  
for the blessings He has given us. Its  
coming has been signalized for a week past by a  
slaughter of the innocents. It is an ever-  
welcome day of feasting and general festi-  
vity. There is no fasting. We forget all the  
plagues of life for the nonce, and from the  
dignified statesman to the street beggar in  
rags, all are sure of a square meal.

All classes of society find cause for thanks-  
giving. The pastors, because their guild  
has been tolerably free from scandal the  
past year. The politicians, because they  
will have a rest until next Fall. The doc-  
tors, because the late warm spell "bulled"  
the pill market. Clothiers have reason to  
be thankful; the cold snap has given an  
impetus to their trade. The plumber views  
the "snap" in a different light—"tis the snap  
of the pipes that makes him a richer and  
"solder" man. And then the high-liver is  
grateful for other "schnaps." There are  
the lucky people who have "soft snaps"—  
they should be grateful. The "snap" manager,  
too, should be thankful for the "big  
gest house of the season" to-night. (We  
didn't think there would be so much "snap"  
in this article when we started out to write  
it.)

The actors should be especially thankful.  
"Tis some time since so many of them were  
in employment. Reports of good business  
come from all over the land. Good crops  
have made the Granger happy; and the  
Granger seeks the "show"—and so does his  
poor player who has struggled

through a long Summer, weakly and  
anxiously watching for a sail, and catching  
a glimpse of nothing but half-rigged "Pina-  
fore," is gladdened with a week, a fort-  
night, or a month's engagement. To him  
this is indeed a season of thanksgiving. He  
is sure of Thanksgiving cheer at his board,  
however humble. It may not be so boun-  
tiful as that of a Palmer, a Henderson, or a  
Boucicault, but it is as thankfully received,  
and possibly better enjoyed. Many a Trip-  
let family finds its Peg Woffington.

The manager is sure of a full house, and  
in the fullness of his heart—and pocket—he  
should be thankful. He should be grate-  
ful, thankful, watchful, careful—and verily  
should never find himself "full" in any  
other sense. As he eats the apple dumplings  
of affluence he should not forget those  
who are picking the herring-bones of pov-  
erty. There's Bob Miles of Cincinnati—he's  
on the high road to fortune. In addition to  
his Grand Opera House he has a Pinafore  
craft on the dramatic sea that has never  
struck a snag. He should humble himself  
before the Throne in all humility. John T.  
Ford of Baltimore, Washington, Philadel-  
phia, and all through the provinces, is one  
of the luckiest of managers. He was among  
the earliest and most tenacious Pinaforeists,  
He has made it pay in a Juvenile way,  
and not forgotten Fatinitza. He has cut it  
very fat all through, and dollars and dimes  
have poured into his coffers in a steady  
stream. Let him pour out thanks in pro-  
portion. Spaulding and Norton of St.  
Louis; Dave Bidwell of New Orleans;  
Abbey of New York, Boston, and a little  
of Philadelphia; Locke of San Francisco;  
Palmer of New York—all these have been  
coining money, and they should not be slow  
in rendering up thanks to the One who has  
vouchsafed them so many plums for their  
pudding to-morrow. Haverly's piety is in  
keeping with his enterprise; there is no  
use in nudging him. The noonday prayer-  
meetings of the Mastodon Minstrels, the  
saving and other graces of his Church Choir,  
the psalm-singing of his Georgia Genuines,  
with such a sweet savor of Methodism about  
them; the Juvenile Pins, who mistake him  
for a Sunday-school superintendent—con-  
sidering all this, we come to the conclusion  
that his goodness is not to be questioned.  
We have no need to point him the way.

The playwrights have especial reasons to  
be thankful. Bartley Campbell has scored  
two big successes this season—My Partner  
and The Galley Slave. Besides these he has  
other plays on the road. Gilbert and Sulli-  
van are with us, and their respectability was  
at once established when the Josh Hart  
gang began to throw mud at them. Bouci-  
cault should be thankful that he got rid of  
the cares of management in time to save his  
health. Cazauran's last French adaptation  
is one of the successes of the season, and is  
packing the Union Square. There have  
been two or three dramatic failures at the  
Fifth Avenue—but look at the experience  
of the callow authors have gained! Sydney  
Rosenfeld's Dr. Clyde is doing well at the  
two extremes—Boston and San Francisco.  
He certainly should not be niggard in his  
thanksgiving, for he started a dramatic  
newspaper last Winter and emerged from  
the wreck with a new spring suit and silk  
umbrella. Fred Marsden receives his royal-  
ties from Lotta and Joseph Murphy with  
solicitous regularity. He has much to be  
thankful for, and we hope that his piety  
will not desert him at this season. America  
has not been prolific of successful play-  
wrights, and the few that are in luck this  
year should down on their marrow-bones  
and thank the Great Giver that their lines  
have fallen in pleasant places.

The sun of the circus season is setting in  
a blaze of glory. Most of the managers  
have made money. True, they have im-  
poverished many towns and villages, but the  
good times are favorable to a speedy recov-  
ery. The circus blight has fallen upon the  
traveling companies with an effect no worse  
than usual—and for this let us be thankful.  
The dignified elephant and the meek camel  
will soon be enjoying the "stable" comforts of  
Winter. The bold lion (so bold on the  
canvas, so sleepy in the cage) will soon seek  
his "lair" (of straw), there to pass a season of  
lethargic inactivity. Parents throughout  
the land will be thankful that the caravan  
is moving in.

We have not the space to mention all the  
people who have cause for thanksgiving.  
But there's George Clarke; he's got an  
opening at Niblo's for his new Irish play.  
There's Harry Mann, manager at Haverly's—  
he's sailing along in the smoothest kind of  
water. That plucky woman, Mrs. Laura  
Byrne; she's got rid of a—well, we'd have  
to borrow a few terms from the D—N—  
to describe it. However, she is to be con-  
gratulated on being rid of it. And we hope  
that another Thanksgiving will see her in  
possession of the journal founded through  
her energy and hard work. There have  
been the usual number of marriages in the  
profession. Those who find the yoke easy  
should be thankful. Those who don't—  
well, we don't interfere in family jars. Let  
them go and see Divorce.

OUR PICTURE is little Minnie Palmer, the  
prettiest, youngest and sweetest of all the  
metropolitan favorites. Identified with so  
many New York successes, that her late  
great hit in Aldrich and Parsloe's My Part-  
ner at the Union Square Theatre, passed as  
a matter of ordinary occurrence. She has  
probably received more and larger offers to  
travel than any young woman on the stage.  
But her mother, who is her constant companion,  
has always said "No" we can afford to  
travel without it, and until she can go as a star  
she shall remain in New York." And now  
that she has seen

The NEW YORK MIRROR is thankful for  
the liberal support it has received—in circu-  
lation and advertising. We are chock full  
of the latter. As for circulation, we are  
away ahead of anything in our line. And  
we intend to keep there. We have reached  
this position by hard work, by courteous  
treatment of our patrons, by avoiding all  
nastiness, and by making the paper so newsy  
as to be indispensable to those seeking in-  
formation—trustworthy information, given  
without bias. We have met our reward,  
and are thankful.

## The "New York Success."

It has become unnecessary, to insure at-  
tention, to have the line "New York Suc-  
cess" on the bills of a combination in the  
smaller towns. Provincial people are be-  
ginning to think for themselves. Their  
hitherto lethargic and somnolent intellects  
have awakened to the indisputable fact that  
they have ideas of their own as to what is  
good and what is not, and they have grown  
bold enough to express them without being  
sustained by the judgment of New York.

The metropolis has for a long time en-  
joyed the reputation of being the principal,  
in fact the almost exclusive community em-  
powered to stamp a play approved or con-  
demned. But recently—and at no time has  
this been more evident than since the opening  
of the present season—circles of criti-  
cism have boldly arisen without this pale in  
the outlying cities, and in a number of in-  
stances their judgment has been afterward  
endorsed by the critics of Gotham. This  
was the case with the Weathersby Goodwin  
Frolics, The Tourists and the Salsbury  
Troubadours. The last-named originally  
fell decidedly flat here, but afterward gained  
recognition on the road, and returned to  
capture the public as well as the critics  
who had previously written them down.  
The Criterion Comedy Company did not re-  
quire a metropolitan reputation; so with the  
Galley Slave and a number of other  
combinations.

This is as it should be. It does away  
with the expense of forced "runs" in the  
metropolis, in order that the label, "New  
York Success," might carry inspiration into  
the provinces.

For the general interests of the Drama, it  
is well the damning of a play does not rest  
wholly upon the tastes or prejudices exist-  
ing within the critical confines of a single  
city. It is also pleasant to note that our  
press has graciously acknowledged the merit  
of the performances that have been critically  
passed upon elsewhere, and it is hoped that a  
few more examples of provincial good  
judgment may be given us.

THIS is the season when the Amateur, the  
Fakir and the lum-lum p. c. sort of actor is  
in demand. The Amateur is preferred by the  
"snap" manager in preference to either of  
his competitors, on account of his good  
looks, youth and CHEAPNESS. The Fakir  
comes next in the scale. His value is de-  
preciated on account of the bonus he de-  
mands—i. e., the payment of his little back  
bills. He would be unable to carry his  
"props" with him unless this was allowed.  
The lum-lum p. c. is the foreign importation  
of the eye-glass variety. Negotiations are  
generally opened by his demanding an in-  
crease in the "liberal" salary he received on  
the other side, you know—cawn't think of  
anything less." After the alternative of  
dropping 80 per cent. or not going out at all  
is squarely placed before him, he gracefully  
yields, and receives less than anybody else.  
And then the Amateur, the Fakir and the  
Lum-Tum become members of a happy  
family—happy on the first salary day,  
anxious on the second, and thoroughly dis-  
couraged on the third. The powers of en-  
durance of the Fakir now stand him instead,  
and he is back on the Square days ahead of  
his competitors.

THE Dramatic News announces that Mr.  
Byrne's new daily, Truth (?), will appear  
Dec. 2. It is rumored that the enterprise  
has the substantial backing of Mr. Josh  
Hart and the law firm of Howe & Hum-  
mel. It has been privately circulated that  
among the early numbers will appear a bio-  
graphical sketch of Mr. John D. Townsend,  
a prominent member of the legal profession.  
As Mr. Townsend is very proud of his so-  
cial and professional standing, he is no  
doubt just now looking forward with much  
interest to the coming sketch.

SEYMORE—Incidental to the complete suc-  
cess of Rosenfeld's Dr. Clyde at the Boston  
Museum, it is but just to state that Mr.  
William Seymour has proved himself to be  
one of the most efficient stage managers in  
America. In the face of the awful "mull"  
made of the piece at the Fifth Avenue The-  
atre, William Seymour's masterly and tri-  
umphant generalship becomes a masterpiece.  
The Boston critics speak of this young man  
as the "Napoleon" of stage managers!  
Boston is nothing if not appreciative.

GERSTER—It took the New York critics,  
the NEW YORK MIRROR among the first, to  
discern the unmeasured greatness of this  
new famous diva. Although she is still  
under the management of Col. Mapleson, he  
has received such tempting offers for her  
from St. Petersburg that he is dazed by his  
brilliant prospects and puzzled to know how  
he can fulfill his promises to his American  
patrons and still scoop in the enormous  
amount of money offered for her. Patti has re-  
ceived as high as \$2,000 a night in the Russian  
capital, but now her successful rival is offered  
a third more. It seems almost incredible,  
but it is still a fact, and it is more than like-  
ly that we shall have to be content without  
her. It is "ard, but under the circumstances  
we must gracefully submit.

## PERSONAL.

BURROWS—J. Burrows has made the big-  
gest hit of his career in the title role of Dr.  
Clyde at the Boston Museum.

GARDINER—C. R. Gardiner went up to  
Syracuse last Saturday to see the "Strate-  
gists." He always has an eye to business.

HILL—Manager J. M. Hill is in the city.  
A glance at the advertising columns of the  
Brooklyn papers shows that he's around.

SARGENT—Sargent has a "white elephant"  
on his hands this time. Contempt of Court  
is bad enough, but he has something worse  
on his hands.

FORD—John T. Ford has been suffering  
from the Boucicault disease—i. e., overwork.  
He is now somewhat better and is attending  
to much of his regular business.

RICK—Manager Rice is looking up strong  
attractions for the Philadelphia Chestnut.  
His money and reputation are at stake, and  
he is up and doing in his new field.

EASTON—The Galley Slave played to  
\$500. How's that for Easton? Why, they  
welcomed one of the largest Pinafore com-  
panies there last week with \$41 house.

WAKEMAN—Annie Wakeman made a "hit"  
as Lady Laudie in Man and Wife, at Jersey  
City last week. She will repeat the success  
she made, at the Wednesday matinee at  
Daly's Theatre.

BLYTHE—Helen Blythe repeated her for-  
mer success of Fanny Ten Eyck in Divorce,  
at Jersey City last week, the audience ap-  
plauding the splendid rendition of the part  
very enthusiastically.

WHIFFEN—Tom Whiffen was sent to Eng-  
land after a juvenile man, and brought home  
Sir Wm. Magnayer; he was instructed to  
"bring the best or nothing." He succeeded;  
he brought nothing.

ELDRIDGE—Lillie Eldridge was offered  
the leading female role in A Celebrated  
Case in A. M. Palmer's traveling combina-  
tion (this week in Jersey City), but other  
engagements compelled her to decline.

MACAULEY—Uncle Dan'l is having greater  
success this season than last. After many  
years of ups and downs in Louisville, it is  
pleasant to see the veteran of many cam-  
paigns having a tour of triumphal entry.

GEMMILL—W. D. Gemmill of the Chestnut  
Street Theatre, Philadelphia, has been very  
ill. Last Thursday night his condition was  
very precarious. We are pleased to say  
that the worst is over, and that he is im-  
proving. Let us hope that Philadelphia will  
be spared its most enterprising manager for  
many years to come.

THE ARCH—The rumor that the "Old  
Drury" of Philadelphia is closed is untrue.  
It has been closed but one week since the  
season fairly set in. Mr. Chanfrau is play-  
ing there the present week, and a young man  
named Mendum is still sending out letters  
with his name at the bottom as manager,  
offering time to attractions.

WALLACK'S—Have in rehearsal a good old-  
fashioned melodrama. His patrons are  
getting sick of the thin diet now being given  
them, and are manifesting their displeasure  
by quietly staying away. The management  
is rushing the new play, but it must be some  
days yet before it will be ready, and more  
"paper" will be necessary to keep up appear-  
ances.

McCONNELL—The "National Printing Com-  
pany" of Chicago, is in the city. He takes  
his "Thanksgiving" in Boston—a long trip  
for one meal; but Major Pond insisted,  
and Mac graciously yielded. The Major has  
secured important attractions from Europe,  
and it is quite possible a little business will  
be digested with the dinner. He goes to  
Europe in February. Friend McConnell  
will be back in Chicago next Monday.

BUSH STREET THEATRE, SAN FRANCISCO—  
This house is said to be one of the handsomest  
in America since it is rebuilt. Manager  
Locke has spent over \$20,000 on rebuilding  
and redecorating the interior, while the  
owner of the property has expended an equal  
amount

"TRUTH."

COMPREHENSIVE BIOGRAPHY

OF

C. A. BYRNE.

TENDERNESS FOR EVERY REPUB-  
TATION BUT HIS OWN.

And Careful for Everybody's Com-  
fort, Except His Mother's  
and His Relatives.

"And put in every honest hand a whip,  
To lash the rascal naked through the world."

Personal journalism never had a warmer advocate than C. A. Byrne, nor private character and all the sacred associations of life a bolder, more barefaced enemy. Fresh from the gutter, an exponent of the slums of social life, he had a natural antipathy to all that was pure and good and ennobling. Devoid of the slightest vestige of delicacy, he struck at Booth across a father's bier, and heaped verbal filth upon the grave of Edwin Adams.

A parasite, feeding on the profession, he coined money out of the misery of poor women, whom he hounded with a pitiless publicity, and built in a few years a monument of journalistic indecency that was his pride and should have been his shame. Feared by a few, he was hated by all.

Believing his past forgotten, he posed before the public as a reformer of the stage and society, and while he peuned philippes against wantonness, he, reptile-like, outraged a gentleman's hospitality and ruined a once happy home.

We have stated these few facts by way of preface, and as a sort of apology for the bit of biography that follows, knowing how hard it is to handle so unclean a subject without offending sensitive readers. We feel it our duty to publish the record of this brazen fellow, who, mistaking flippancy for brilliancy, has done so much to besmirch and lessen the dramatic profession in the opinion of the world, who now proposes to publish a daily paper with the sacred title of "TRUTH."

We propose to give him a taste out of the chalice he has held up to so many lips. Fond as he is of biography, he cannot possibly object to a chapter from his own checkered life. In order that no injustice may be done him, we have been careful to secure documentary proof corroborating the statements herein made, and have sedulously avoided anything like recklessness of assertion.

Byrne denies having been born in Ireland, and claims England as the place of his birth, although his uncle rejoices in the Hibernian appellation of O'Farrell. Reared a Roman Catholic, he denies that also, and, while charging the Church of England with his early tuition, makes a boast of his infidelity. His first appearance in New York was in an umbrella store, where he eked out a miserable existence until he embarked in the tobacco trade, selling cigars by retail. Having a ready pen, and a great deal of assurance, he sought and obtained a position on the repertorial staff of the Herald as a space writer.

Poor, ragged, aye, often penniless, he led a wretched life in the lowest Bohemian haunts of the city. One day, in a fit of desperation, he wrote an imaginary interview with Real, the alleged murderer, in which he made the poor fellow confess the crime of which he was accused, and for this he received a few dollars from the Herald. It is currently believed that he placed the halter about this poor fellow's neck for a stipend.

On the day he is said to have seen Real he went to Greenwich with Josh Hart. Of course, Real denied having made any confession, and Byrne was called to substantiate his printed statement. With that coolness that is so characteristic of him, he faced the doomed man and reassured his story, thereby raising the question of veracity between them.

Real, with choking voice and streaming eyes, declared Byrne a liar; but the poor wretch was behind prison bars, and Byrne, taking advantage of the fact, was pitiless in this, as in all things.

A scandal concerning a piano, in which Byrne figured to some disadvantage, led to his discharge from the Herald, and after this he was attached to the Sun for a brief period.

Finding himself driven to extremity, he prevailed upon Josh Hart to start a theatrical newspaper, and the Dramatic News came into being.

Realizing that there was a morbid love for scandal, and believing in the efficacy of personal attack, he made the News a weekly epitome of filthy details and miserable innuendo.

But why follow the history of a sheet that is already well known?

As a mercantile speculation it was a great success for a season, and Byrne, for the first time in his life, was in receipt of a goodly income. From not having anything to eat, he began to dine at Delmonico's. From walking all night, roofless, through the sheets, he betook himself to driving daily through Central Park. He affected all the airs of a cheap swell, and the money he secured by wringing the hearts of weak women like Clara Morris and wounding the sensi-

bilities of gentlewomen like Mrs. Florence, was expended in display.

At this time his mother, Mrs. Agnes Byrne, living at 188 East Sixty-fourth street, was actually in a state of abject poverty, closely bordering on starvation. Cruelly forgetting the tender ties that should bind a son to his mother, he treated her with cold neglect.

Lest any one should suppose we malign him in this, we submit the following copy of a letter sent to Byrne by his mother in which she appeals for a few dollars with which to purchase food and pay a moiety of rent. But here is the letter:

188 E. 64TH STREET.

CHARLIE DEAR:—I have come down for that. I have had to lock up the place. No business could stand in this way. You see I cannot come when I like. You know I have no one to leave.

I have had scarcely anything to eat to-day. I can't help it, the man sees me crying. Oh! if I could only live I would never come like the beggar I am. I am a beggar, and you make me feel it too. Just the price of one advertisement a week out of the many you have while you—well, never mind. Can you send the \$2 by post, and can you let me have \$2 more toward my rent? I can't do much till the Fall, when I hope to God to pay my own way.

MOTHER.

Could there be anything more infamous than this?

A son rolling in the lap of luxury, while his poor old mother sat in a wretched abode, almost within the sound of his own carriage wheels, crying for bread.

"I have had scarcely anything to eat to-day!"

Possibly that very day Byrne dined at the Cafe Brunswick.

Nothing in all the lurid pages of Zola affords such a cruel contrast; nothing within the whole range of romance is more fearfully pathetic.

"I am a beggar, AND YOU MAKE ME FEEL IT, TOO!"

This from a mother to the moralist of the News.

"I can't help it; the man sees me crying."

Crying for bread! Can such things be in a land of plenty?

The price of one advertisement, which he would not miss, would be a blessing.

Enough!

The story is too sickening to dwell upon.

It conveys its own moral; it is unnecessary to point to the natural deduction.

In order that this record may be complete, we append two precious missives from one Peter O'Farrell, Byrne's uncle. The first is merely given to prove the identity of the writer of the postal-card which follows:

CHICAGO, ILL., May 23, 1873.

DEAR CHARLES:—You will be surprised to hear from me, if I have not written during all our long years of separation, it was principally because I had not any good news to tell you. Ever since I left Melbourne it has been a mere struggle for life with me. I have found it utterly impossible to get on without any capital. I was a great fool for ever leaving Australia; at least without a few hundred pounds. Those there whom I befriended and helped to plenty of money, subsequently, in spite of all promises, quite deserted me. That rascally Archbishop Gold, who received in all about \$7,000 under my father's will, refused to loan me £100, or even to answer my letter, when I applied to him. So with others. I twice saved Lane from insolvency by indorsing his bills, and enabled him to keep the Clunis station, which is a large fortune to him and he never offered to assist me with a dollar. Of course, I never applied to him. But there is no use referring to the past. I only wish I was back in Melbourne.

For years I have made my living—that is, eked out an existence by writing for the press; but salaries are low in this section, and for two-thirds of my time I am unemployed. My articles are never objected to, but my temper is such that I cannot get on in a situation unless I am allowed my own way. There is no field here for Bohemianizing; every paper has its little staff, and does not want outside assistance. In New York I think I could do better, as there is a field there for outside contributions of all kinds, including magazine articles. But I have not the means of proceeding thither. I have not fifty cents in my pocket. I have just enough for a meal, and how the next one is to be obtained I do not know. I wish you would give me your opinion and advice under the circumstances. I saw my sister Louisa in St. Louis last Fall. She told me that your mother was in England. I heard of your marriage. I hope you are happy and are prospering. Louisa told me that if I should go to New York I should hear of you at the Herald office. I therefore chance this letter to that place. I am so nervous to-day from anxiety and trouble that I can scarcely write. You will perceive this from the character of the writing. I should like to be in New York. I might be able to arrange to get back to Melbourne. With my fair education, activity (for I am as active as when I was half my present age) and experience, I can scarcely exist in this section. Mr. Corbett receives my letters for me. If you write, please put on the outer envelope the following address: Mr. William Corbett, 98 West Adams street, Chicago, Ill.

I hope you and yours are well. Your affectionate uncle.

PETER O'FARRELL.

Sometime afterwards, finding that "Charlie" paid no heed to his kindly letters, he changed the manner of his writings, and some interesting documents was the result.

At last, hearing Byrne was in luck and in a fit of desperation he indited the following postal card which will be found very reminiscent:—

Read it. Postmarked Cincinnati, O., April 7, 7 p.m. Addressed

CHARLES A. BYRNE,

Reporter,

Care of "New York Sun,"

New York City, N. Y.

I am determined to wait no longer for payment of the money which you and your

mother, Mrs. Agnes Byrne, owe me. I picked you both from the gutters of London, and, under false pretenses of repayment, I paid your and her passage (£30—\$150) to New York. Your mother did Mrs. O'F. out of £40 on the voyage from Melbourne to London, and never repaid a penny. When your father, Joseph Charles Byrne, embezzled the moneys he collected for the Melbourne Herald, I paid the amounts to save exposure and prosecution. After your uncle, your mother's brother, Henry J. O'F., was hanged in Sydney for shooting Prince Alfred (the Duke of Edinburgh), I did all I could for you and your mother. What has been your and her return? In London you and she did me out of my watch, my chain, ring, two gold pencil cases, etc., and now, when you are doing well and I poor, you do not offer to reimburse a cent. I am now reckless from bad treatment, and as pitiless as you are dishonest. Unless I receive the £150 I shall take action against you and your mother in New York. Unfortunately, the witnesses are in London, but I shall expose you. Express the money, if you are not wholly dishonest and depraved, to your good, your saintly aunt in New Orleans, who will send it to me. I would not condescend to receive a line from you or your mother. I place no signature to this, as I am ashamed of your connection. As I do not know your address, I shall keep mailing copies of this to different addresses until one reaches you and you are heard from.

#### DURING THE WEEK.

The distinctly American Pantomime company, with the seal and mark of Maffitt and Bartholomew, opened Monday evening, 24th, at Fifth Avenue Theatre, and to good business. It is always most invidious to establish comparisons or contrasts, and the attempt to liken Mr. Maffitt to this or that disciple of the original Momus, is only setting together things having the utmost disparity. He is the most mirth-provoking and dextrous clown of pantomime the country ever produced, and gives to this generation an example of the Grimaldi who pleased the by-gone age, and who was fit subject for embalming by such a pen as Dickens'. The story without words requires more genius for its interpretation than the one which appeals to ear and eye, and clown in pantomime to please the critical public and fill the bill, must be a comedian of the highest order. And Mr. Maffitt is supplemented by a thorough artist in the person of Bartholomew, so that the bill of Dame Trot, or, in fact, any other, could not fail to please, and, what is better, draw. The interlude or variety business of Dame Trot contains some excellent specialists. Carlos Dashaway and Frank Munroe, athletes, Williams and Sullivan, Irish character, and Melville and Leopold, eccentric instrumentalists, all contributed to an evening's entertainment. An allegorical tableau winds up an enjoyable evening.

At Henderson's elegant Standard Theatre Von Suppe's drole of Fatimata keeps the boards to exceptionally good houses. The "immortal William" never, or (—) did more for himself and patrons, during a flattering lapse of management, than now, notwithstanding the continued disadvantage of having to pack a prima-donna, who is no prima-donna. The announcement of Fatimata as a pronounced success is all right enough, as far as score, libretto, instrumentation and general cast go at the Standard. Every accessory, save one or two, and they, too, pronounced, has been suited by a careful forethought, and so pleasing is the general result that the amusement-goers seem to ignore everything, except the praiseworthy and enjoyable features. The new (that is, to New York) extravaganza of Princess Toto is underlined at the Standard as being in active preparation. Mr. Henderson is bound to follow up the lead located last Spring, and success is merely a question of adaptability. If the public is only complaisant, Mr. Henderson will meet all its demands.

At Daly's (New) Theatre, Bronson Howard's comedy of Wives runs the week till Friday, and then gives place to An Arabian Night; or, Haroun-Al-Raschid and His Mother-in-Law. There is a good deal of quiet humor to be extracted from the fact that, although Wives purports to be a sort of adapted, consolidated translation from the French, by Bronson Howard, it is really a clever olla podrida of the comic dramatists of the Restoration; Congreve's Country Girl being especially favored in selection. The play was most magnificently mounted in the most elegant and comfortable theatre of the country, with every appointment guarded by Mr. Daly's well-known judgment and cultivated taste. Starting out with the intention of not acknowledging the existence of such a thing as a minor detail, Mr. Daly has given to the smallest item of dress or dressing that care and attention, which only can make a complete and presentable tout ensemble; and it is gratifying to know that the theatre-goers of the best classes of New York are signifying their approbation of his efforts, by increasing interest and attendance. The new play announced will be produced in a manner creditable to Mr. Daly's reputation and theatre, and that is saying a good deal.

At Abbey's Park Theatre Joe Emmet (on the bills, Mr. J. K. Emmet) entered on another week of usual success, playing last week, and so far in this, to satisfactory business. The hand that writes this paragraph, wrote, in 1869, in Buffalo, on the occasion of that actor's first appearance on the legitimate stage, "Emmet is a success," and the lapse of ten years has proved the pecuniary sagacity of the expression, for Emmet has made more money for himself and managers than nine of ten of the stars of the last decade. The attendance at the Park Theatre to laugh at and applaud Fritz in Ireland, is a succession of displays of "Standing-room only," and a state of affairs equally satisfactory to Mr. Abbey, Mr. Emmet and their delighted patrons.

The Union Square Theatre is hardly big enough by half to accommodate the thronging citizens who take an interest in French Flats. Not only the humor of the play and the strength of the east land interest to the entertainment, but the sort of home feeling the drama presents to this age of Bedouin Arabs and nomads of civilization, renders its attractions irresistible. There is no table either about the "standing-room only" part of it. Not a night of last week or of this, up to present writing, has failed of its promised crowd. That French Flats will be as favorably located in other cities ere long is beyond a doubt, for it has all the designed and accidental attributes which recommend rollicking comedies to a jovial world.

The Academy of Music, under direction of Col. Mapleton, is devoted this week to four presentations of Italian Opera. On Monday evening Aida was sung with the same cast as on its previous representations, and to full boxes. On Wednesday, Carmen; on Friday, Mignon, with Mme. Ambre in the title role; and on Saturday, Nov. 29, matinee, Linda di Chamouni.

The Academy of Music, under direction of Col. Mapleton, is devoted this week to four presentations of Italian Opera. On Monday evening Aida was sung with the same cast as on its previous representations, and to full boxes. On Wednesday, Carmen; on Friday, Mignon, with Mme. Ambre in the title role; and on Saturday, Nov. 29, matinee, Linda di Chamouni.

The Mulligan Guard's Christmas, the newest thing with Harrigan and Hart at the Comique, is likely to meet with as much favor as any of the productions which have preceded it. Some thirty very clever people are engaged in its representation and fun runs rampant throughout the evenings. The piece sparkles with comical incidents, new songs, dances, etc., is admirably mounted, appropriately costumed, and has already scored a big hit. Harrigan and Hart, John Wild, Billy Gray, John Queen, Welsh Edwards and many other old favorites appear. The variety olio is contributed to by John Wild, Billy Gray, Jennie Morgan, a talented vocalist; Goss and Fox in a laughable act, and Ed Barry in motto songs. A grand time at the matinee on Thanksgiving Day.

At Tony Pastor's business continues good, and the programme for the week is fully as entertaining as any of its predecessors have been since the opening of the house. Murphy's Wedding Day, incidental to which is the parade of the Rafferty Blues, has proved an excellent attraction, and the Murphys, Shannon and Mack have gained many well-wishers among Tony Pastor's patrons during their engagement. The new company includes Maggie Benson, change artist; Jennie Benson, vocalist; Minnie Gough, character vocalist; Sheehan and Jones, the popular Irish team; J. W. Bingham, ventriloquist; John W. Ransome and Ella True, in a new German act; Prof. Sawyer, cophonist; Crumley and DeForest, in their Jubilee; Belle Clifton and a host of others. The genial manager himself is singing several new songs with great success, and altogether a finished and novel entertainment is given at the rest of the piece.

John Stetson of the Boston Globe Theatre stood in front of Niblo's the other night, in company with the "nautilus Tooker and Manager Gilmore. He was discussing the several principals in the Enchantment cast, and a passer-by heard the rival of Lindsey Murray sum up Amy Lee in the following language: "She's just incompatible. She is the cunningest thing I ever seen."

One night Stetson was perambulating the lobby in front of his own theatre in Boston. A number of urchins were littering the floor with pea-nut shells. They aroused the ire of the disciple of Chesterfield. "Here, you duffer," he murmured, catching one by the collar, "get up into the gallery. You'll have this floor in a non compos mentis condition in a few minutes." The boy had a convulsion forthwith.

Mr. and Mrs. Chanfrau are playing in the provincial towns to one, two and three stands. Each stars separately, though supported by the same company. Mr. Chanfrau delights the rural with Kit, while his better half administers homoeopathic doses of Parted. The public is given as much of her and the "American Author" as will good-natured stand, then Chanfrau comes to the rescue and gathers in sufficient lucres to pay car fare to the next town. When Henrietta plays Mr. F. sits in a box and lavishes solitary applause and encouragement on her efforts; when he plays she takes the box and admires him. Clifton W. Taylour is always hovering in front, admiring each in turn. Taken altogether, this grand triad may literally be called a Mutual Admiration Society.

It seems to be a universal rule that the stage doorkeeper of a theatre is gruff, surly and repellant. He is the terror of those pretty young men who desire that their cards or dainty notes shall be sent to the actresses. He is the ogre of the ballot and the underlings generally. His groutiness is, I suppose, one of the necessary qualifications for his office. Consequently, his gruff answers and disagreeable demeanor are excusable. Often beneath the rough exterior no doubt a kind heart beats.

The Philadelphia Times announces that Minnie and Lillian Conway, with Cornet Levy, are to form the nucleus of a party after the style of the Troubadours. What next? The two ladies named are the weakest possible people to be selected for such an organization, their talents lying in an entirely different direction. They are no doubt charming actresses in their line of business, but as Troubadours—spare us the infliction. Young ladies, if you won't stay at home, take my advice—Come to New York and obtain positions you can adorn, but please don't steal through the country to be pointed out as a Troubadour, a Reveler, a Frolique, or a what-not. Consider it seriously.

Really, this sort of thing is becoming alarming. By-and-bye others will catch the infection. How would Barney Macaulay appear as Fred Vokes, the kicker. Imagine McCullough rejoicing as a little Wiggins, Den Thompson in the guise of Galley the Troubadour, or Booth as the "feller what had a mash" in The Tourists.

Archie Gordon has perpendicularly elevated his dorsal column in The Mirror's mid review of his peculiarities. Why Archie should take so Gordon much trouble it is impossible to see, or why he should complain or threaten revenge against an innocent manager every time somebody tells the truth concerning him. Doesn't Archie wish he knew all about the ownership of THE MIRROR.

—H. A. Stuart of Stowbridge & Co., lithographers, Cincinnati, is in the city for a few days, stopping at the Westminster. They run 208 men, headed by Matt Morgan, and do more work than any other three houses in America. The quality speaks for itself.

—Lively times in Brooklyn this week. Den Thompson at the Academy, John P. Smith's Tourists at Haverly's, the Frolics at the Park—three very strong attractions, "all on the laugh." The longest polka-knocks the persimmons. It is a feast for Brooklyn and our advice is, "Take them all in

# THE NEW YORK MIRROR.

## DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

Is coming this way (via Mississippi) and shows in December.—The *Florence in Mighty Dollar* and *Ticket-of-Leave* are tremendously advertised for 27th, 28th and 29th. They'll play to large houses.

### Georgia.

#### ATLANTA.

Nov. 21.—DeGive's: Alice Oates will occupy the boards to-morrow night. Following are booked to appear: 25th, 26th, Frank Frayne comb.; 27th, Danites; Dec. 9, 10, Rents Female Minstrels; 15th and 16th, Maggie Mitchell; 19th, 20th, Macanay comb.; 22d, Kate Thayer's concert; 25th, 26th, 27th, Bessie Darling; 31st and Jan. 1, Bowes-Thompson comb.

### SAVANNAH.

Nov. 21.—The *Florence in Mighty Dollar* played here 17th, 18th and 19th, to good houses. The Frayne-Tiffany comb. played last night, 20th, to fair house, and will repeat to-night. Mme. Rents co. will appear 25th and 26th. Alice Oates Dec. 1.

### Louisiana.

#### NEW ORLEANS.

Nov. 22.—Academy: Lotta and her company have played to her usual large business during the week. Zip was played the first five days, and Musette the last two days of the week. The matinee to-day is perfect jam, hundreds being turned away. Lotta remains one week longer.

Hall's: Collier's Banker's Dauphine co. has also played to fine business.

St. Charles: Adah Richmond's co. commenced on Sunday. The attendance was perhaps the smallest that ever greeted a fresh attraction in this city. The fact is conclusively proven in this instance that it is utterly impossible to draw an audience to this theatre. Miss Richmond was obliged to throw up the sponge after the first three days. The old theatre will have to be rebuilt before our citizens will risk their lives in it. It is understood that Miss Richmond reorganizes and goes through Texas, although some of her best have left her here.

Items: Strakosch's Italian Opera co. at the Original Grand Opera House (or rather the French Opera House) and Cole's Circus on Canal Street.—The Frayne-Tiffany comb. follows Lotta at the Academy.—Florence is the next star at Hall's.

### Texas.

#### HOUSTON.

Nov. 20.—Louise Pomeroy, supported by W. H. Leake and co., 14th and 15th, at Pillet's Opera House, in *As You Like It* and *Oliver Twist*, to \$10 and \$15 respectively. Matinee, 15th, to \$8, when Adirondacks was the bill. Fine impression made, and next visit of Miss Pomeroy will double this time. She has improved greatly on her last season's performances, and has stepped right into popular favor. Leake has also made himself a favorite. The co. is well selected, and play evenly. McKee Kapkin in Danites 17th and 18th, to \$10 and \$140 and well-pleased audiences. Saville English Opera co. will be here 22d and 23d in Pinafore and *Bohemian Girl*. The London Circus to \$200, 19th. The electric light was a success, and being a novelty, drew largely.

### Nevada.

#### VEGINIA CITY.

Nov. 17.—Piper's: Frank Mayo, assisted by the California Theatre co., has been before our people for the past week in a variety of characters. Streets of New York, among *Conquerors*, is the favorite from his repertoire. He did a fine business.

### RICHMOND.

Nov. 23.—Theatre: Mme. Rents' co. drew a large house on 17th. They filed the week out in Norfolk, Lynchburg, Danville, Wilmington, N. C., and Charlotte. Neilson 18th and 19th in *Twelfth Night* and Romeo and Juliet to large audiences. Closed until 26th, when Bessie Darling opens as *Lady Macbeth*; 27th, *Hunchback*; 29th, *Ariadne*; 29th (matinee), *Lady of Lyons*; Dec. 1, for four nights, Maggie Mitchell; 6th and 8th, the Rankins. *Theatre Comique*: Emma Minette closed 22d; W. T. Stephens and Minnie Oscar Gray with their trained dogs open 24th. Business good.

### California.

#### SAN FRANCISCO.

Nov. 16.—During the past week, business has been excellent at all the theatre, which of course, gladdens the hearts of the managers, and puts life and vim into the performers. To-morrow night the California Theatre will re-open under the old management. Frank Mayo will appear in his new play, written by Bartley Campbell, entitled, *Van the Virginian*. It is said to have been re-written for Mr. Mayo, to suit his style. Following is the cast as presented at the California: *Van Dyk Vernon*, Frank Mayo; *Richard Calvert*, Pope Cook; *Cromwell Calvert*, W. Lemon; *Charley Knox*, G. B. *Welles Pennington*, E. N. Thayer; *Amelia Jingie*, John Wilson; *Jack*, Willie Simms; *Kate Calvert*, Rose Osborne; *Jemima Jenkins*, Georgie Woodthorpe; *Louise Bell*, Chapman.

At the Bush, two extravaganza of the Magic Slipper has run two weeks to excellent business, the house being crowded nightly, and the matiness not even standing room. To-morrow night the new burlesque of *Oxygen*, or *Gas in Burlesque Metre*, will be presented for the first time in this city. Lizzie Harold and William Forrester have been engaged at this house, and will appear in the farce of the *Lost Child*. The popularity of this troupe is gaining nightly, and they will no doubt remain here for a long season.

At the Standard, the comedy of Dr. Clyde was received with hearty applause by an immense audience, "standing room only" being the sign displayed. It was played with excellent effect by one of the strongest companies that ever appeared at this house, including as it does John E. Owens, Geo. D. Chaplin, M. A. Kennedy, Barton Hill, Russell Bassett, Adeline Stanhope, Gertie Grauville, Kate Denin and Annie Adams. It will no doubt have a long run, and Mr. Kennedy will be a happy man.

At the Baldwin, the plays entitled, *The Day after the Wedding*, and *Our Boarding House* have been running the past week, to good business. This week, the American comedy of *Saratoga* will be presented, with a very powerful cast as follows: Robert Sackett, James O'Neill; Jack Benedict, Lewis Morrison; Papa Ganderpole, John W. Jennings; The Hon. William Carter, A. D. Bradley; Pope, Logan Paul; Sir Mortimer Muttomeg, J. O. Barrows; Cornelius Whetstone, J. W. Wilkes; Effie Remington, Miss Jeffreys Lewis; Olive Alston, Eleanor Cary; Lucy Carter, Blanche Therese; Virginia Vanderpool, Jean Clara Wallace; Mrs. Gaylover, Nellie Witherill; and

Muffins. Mrs. M. Revel. The management announces that on November 24, they will produce for the first time in America, *Forget Me Not*; pronounced by the press and public of London, as the strongest play produced within the last ten years. On Sunday, Nov. 32, James O'Neill will take a benefit, when A Celebrated Case will be the attraction.

At the Bella Union, business is steadily improving, and will soon reach its old standard. Manager Crosbie is determined to present attractions that will draw the amusement loving people to this cosy little theatre. At the Adelphi, the house has been filled nightly to witness the production of *The Sea of Ice*, with Mollie Williams in two characters. In this play, Charles H. Mestayer has shown himself to be a very good actor, and entitled to a higher position than he now holds. This week, the drama of the Female Forty Thieves, will be presented.

Items: During the past week, the greatest wonder of the world, Millie Christine, has been holding levees daily at Library Hall. After this week, they will probably go to Woodward's Gardens a few days.—Adeline Stanhope does not return to the Olympia Theatre.—John E. Owens has postponed his trip to Australia until some time in December.—The comic opera of *The Sorcerer* has run for the past two weeks at the Tivoli Gardens to crowded houses. Next week, the opera of *La Fille de Madame Augot*, will be produced.—Manager A. M. Kennedy will be the recipient of a testimonial benefit at the Grand Opera House on Saturday evening.—Kennedy's Juvenile Pinafore co. are doing an excellent business at Eureka.—Mrs. Laura Honey, who composed *The Wreck of the Pinafore* will take a benefit some time next week.

### MINNESOTA.

#### ST. PAUL.

Nov. 21.—Opera House: The Bowers-Thompson comb. commenced their engagement of three nights and matinee 17th, presenting *Lady Jane Grey*, 18th, *Hunchback*; 19th, *Mephistopheles in Petticoats*. Court and Stage was given in the evening to the largest audience of the week. 21st, Milton Nobles opens for two nights and matinee. Hailey's Juvenile Pinafore co. booked for the latter part of November.

### CANADA.

#### TORONTO.

Nov. 22.—Grand Opera House: Monday and Tuesday, 17th and 18th, Mrs. Scott-Siddons in her select programme of readings. It being her farewell appearance in this city, she was greeted by large houses on both occasions. For next week, 24th, Daniel E. Bandman and co. of English artists.

Royal Opera House: Monday and Tuesday of this week we had the ever popular Gus Williams and co. in his new "play" Our German Senator. House filled each night, Tuesday and Wednesday, 25th and 26th, Barlow, Wilson, Primrose & West's Minstrels.

Montreal: Nov. 22.—Academy: Bandmann opened a week's engagement 17th to fair business. Pinafore, 25th, for five nights, followed by Howard's Uncle Tom's Cabin.

Theatre Royal: Gus Williams in Our German Senator opened 21st, for two nights, to fairly good business. Anthony & Ellis' Uncle Tom's Cabin open next week.

Nordheimer's Hall: Mrs. Scott-Siddons 20th, 21st, and matinee 22d, to good business. This being her farewell visit, she was heartily received.

### OTTAWA.

Nov. 26.—Gus Williams and his farcical co. of live artists turned in on the 20th, for one night only, John Rickaby, manager. Drew a very fine house, in fact, got over Herr Bandmann's best, and the reason why simply seems to be, that people, in these hard pan, matter-of-fact days, when they go to show go for fun (I guess that is the best word in our language to hit it), and all they want is a good solid laugh.

### NOVA SCOTIA.

#### HALIFAX.

Nov. 20.—Harry Lindley opens the Academy next week with a dramatic co. from New York. Season will last about five weeks. Helen Adell is leading lady, and Harry Lindley leading man. London Assurance opening night.

### THE VARIETY STAGE.

#### HARRY MINER'S.

A gigantic holiday programme, upon which appears the names of many popular specialty artists, has been prepared for the week. First on the list is Bryant and Hoey, instrumentalists; Kelly and Ryan, Irish comedians; Louise Montague, the favorite vocalist; Haley and West, song-and-dance men; the Burgess, sketch artists; Clark and Edwards, the merry Swiss couple; Dave Reed, the old "Shoo Fly" of Dan Bryant's Minstrels; Charles Hagen, Irish Comedian; Pell and Wells, Ethopian team; Fred J. Huber and Kitty Allyne, in a new act; Bobby Newcomb, the established favorite; Myron Calfee, Tillie Malvern, Louis Robbie, A. H. Sheldon and many others. Harry Miner's Pinafore has lost none of its sparkle, and may be seen throughout the week. Matinee on Thanksgiving.

### THE LONDON.

On Thursday (Thanksgiving) evening, Manager Donaldson will celebrate the third anniversary of the London, on which occasion an extra bill will be presented, and the house beautifully decorated in honor of the event. This week we have the K. H. K. Emerson, Clark and Daly Brothers, who have an entirely new line of specialties; Watson and Ellis, in their laughable sketch; Maggie Gray, serio-comic; Fields and Hanson, in their musical act; Alice Bateman, in clog, waltz and jig; the Jeromes, in their sketch Comedy; Campbell and Burke, change artists; A. C. Moreland, in Divorce; Dick Parker, in new Ethiopian acts, and concluding with Dinklespiel's Blunders, which presents the prominent members of the company in comedy thoroughly genuine.

### AERIE'S NEW THEATRE.

Manager Juc. Aberle has exerted himself more than usual during the past week in procuring attractions for Thanksgiving, and has supplied, in conjunction with his star, a very taking olio of specialty artists. Marie Zieg appears this week in the military spectacular drama, *The French Spy*. Her delineation is both interesting and diverting, and in the sword combat she displays considerable skill in the "art defensive." Lena Aberle presents a selection of new ballads; the LeClair Sisters, song-and-dance artists; Levonian and Watson, vocalists; Maggie Weston, male impersonator; Senor and Madame D'Onier, in a grand passage at arms. E. W. Marston's comic farce, *The Mistaken Fathers*, is received mightily with screams of laughter. Next Monday, N. S. Wood in *The Boy Detective*.

THE NEW YORK MIRROR.

### THE VOLKS.

Manager Gieseler is to be congratulated upon his signal success this week. The bill presented is truly a holiday collection and the house is consequently packed every night. Hallen and Hart lead off in a refined society sketch; then come Mabel Florence, character vocalist; Wingfield and Gregory, marvelous athletes; Nellie Thorne, serio-comic; Prof. Lorenzo, the celebrated illusionist, in feats of magic; Geyer and Mackie, acrobatic song-and-dance men; J. P. Sullivan, in popular songs; Moore and Lessinger, in Germanic good humor; Minnie Rainforth, motto vocalist; Ned Campbell, sketch artist; Sam Norman, the versatile actor, Wm. C. Cameron, the old favorite, and many others. The sensations, *The Convict's Revenge*, concludes this most excellent programme, which should be enjoyed while it lasts.

RICE'S SURPRISE PARTY opens at the Standard in January.

—George Middleton rehearsed the leading part in *Fate* to play with Miss Herndon Thanksgiving night, but when rehearsal was called on Tuesday George was too ill to convey the exact meaning of the lines, and was excused.

H. M. Bixby came to the front last week as a "solid man," put a large "ad" in a certain dramatic paper, that was willing to take it on chance, and engaged a company to support Marion Mordaunt on a starring tour.

The company opened in Harlem on Wednesday last to a very "queer audience." The manager, the "solid man," received a new experience—in fact more experience than money. He was seen the next morning for a few moments, but as he had a carpetbag in his hand, and has not been seen since, it is presumed that the carpet-bag contained all his wealth, and that he has been robbed—possibly murdered. The members of the company are somewhat anxious about him.

—Mr. Haweis, a leading London Episcopalian parson of the Broad Church type, has lately preached a striking sermon on the drama, in which he said: "Though the teaching may not be direct, no picture of human life can fail to be instructive, and the dramatist and actor are both responsible for impressions made. How inculcable for good and evil are these indirect teachings of the stage. How often a man has sat quietly and seen his own mean life sited before his eyes—seen the Nemesis fall which was awaiting the close of his own career—watched tendencies in himself played out to the end, and paused. There are sermons preached before the footlights which go home, where the pulpit is unheard or unheeded."

—A serious accident occurred on the 3d at MacFarland's Music Hall, Aberdeen, causing a thrill of awe to pass through the large audience assembled. Erno and Onza, two clever gymnasts, were the last to occupy the stage, and while in the act of performing a double backward turn on a stationary trapeze or bar suspended from the roof of the building, Erno's feet missed hold and both were precipitated to the stage. Onza struck against the footlights and fell into the orchestra, thereby breaking his left arm between the elbow and the shoulder. He was immediately conveyed in a cab to the Royal Infirmary, where he had the bone set, and is now progressing favorably. Though Erno seemed to have received a severe shaking, he was able to appear the next night.

—Manager Abbey is about to inaugurate a season of pantomime on a grand scale. He has already engaged Maithi, Bartholomew and Fraser, and will organize a complete double company—two clowns, two Pantaloons, two Columbines, two Harlequins, etc. The minor characters will make up a small regiment, while the paraphernalia to be used will fill a half dozen army wagons. The specialties will be the best and most expensive ever included in any one organization.

In the troupe will be the Spanish Students, twenty in number, now in London. Negotiations have been opened with the Valetan Brothers of Paris, and others of equal prominence. The troupe will number nearly one hundred, and will open at the Boston Park Xmas week. Two of the principal scenes will be painted by Henry E. Hoyt. Nufed. The tricks will be evolved from the brain of Robert Cutler, who has attained to considerable fame in this direction. It is estimated that the total expenses will be \$2,500 a week.

—I came up all the way from Carson to see the show, and I'd like to join," said the young man.

"Oh, I see," said the circus man. "You are a well-formed, healthy-looking young fellow, and I like to encourage such as you."

The youth's face brightened.

"You don't chew, smoke or drink, I hope?"

"Oh, no! honor bright—except soda and beer."

"You must leave off these bad habits. They weaken the muscles and paralyze the nerves. You can soon stop drinking; but your salary will not be large until you have overcome these tendencies. A little lemonade—circus lemonade—is all that the performers drink. Call at eleven o'clock tomorrow morning, and I will see what I can do. You mustn't expect over \$50 a week, though, at first. We never pay high salaries until we know just what a man can do."

The delighted Carsonite went away, and next morning was on hand.

Chiarini took to a tent where three immense Bengal tigers were caged. Handing him a caryatid and a pair of shears, he remarked:

"You duties will be comparatively light at first. You will go into the cage and carry the tigers down every morning, and about once a week cut their claws; keep 'em down pretty short, so that when they attack the tiger man, they won't lacerate him. Sometimes, but not more than once a month, you may have occasion to file their teeth. You just throw the animal on his back, and hold his head between your knees. If he acts rough, belt him on the nose a few times. Keep belting him until he quits down."

"Haven't you got a vacancy in the art department?" asked the young man from Carson.

"Is art in your line?" inquired Chiarini.

"Yes," "dear," the young man. "In the circuses I've always run with I was employed to paint the stripes on the zebras. I killed so many tigers keepin' 'em straight that the boss wouldn't let me handle them. He said I used 'em too dashed rough!"

Chiarini swears that the terror from Carson shall have the first vacancy.

### CARD.

TO THE EDITOR OF THE N. Y. MIRROR:

DEAR SIR:—As rumors have from time to time reached me to the effect that I am the accredited manager and owner of the Revelers, I take this opportunity to say that such reports are untrue, and that I have no more connection with that party than with the dozens of others for whom I am making dates. When I put a company on the road, I shall announce the fact over my own name. By giving space to the above you will much oblige, yours, etc., C. R. GARDNER.

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Nov. 20, 1879.

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ACT II.—ALPHA ACADEMY.

Jessie on a foraging expedition. Who stole the chicken?"

"How about those eggs?" Jessie the map maker. The Professor's wig.

"A ruffian has taken Captain in Bombshell a new pupil. A man of

fancy. That awful boy! An ear trumpet for a fish pond. "Curse

that fly!" The power of shoemaker's wax. The wrong man. A

terrible dilemma. "Will you be mine?" A bad scrape. Saman-

tha's secret. The examination. Fatal attempt at Pinafore. The

Spelling Class. "What is faith?" Noah's Ark. "Do you take me

for a fool?" "Fool is correct!" "Henry, it is your father's will!"

"The Six-day Go-as-you-please."

ACT III.—THE MASTODON.

Jessie on a foraging expedition. Who stole the chicken?"

"How about those eggs?" Jessie the map maker. The Professor's wig.

"A ruffian has taken Captain in Bombshell a new pupil. A man of

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